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SALE NUMBER 1373

ON PUBLIC EXHIBITION FROM MONDAY, NOVEMBER EIGHTEENTH

ILLUSTRATED CATALOGUE

OF

VALUABLE PAINTINGS

TO BE SOLD BY ORDER OF

EDYTHE H. BLUMENSTIEL

AND OTHER COLLECTORS

ON TUESDAY EVENING, NOVEMBER TWENTY-SIXTH

AT 8:15 O'CLOCK

THE ANDERSON GALLERIES

PARK AVENUE AND FIFTY-NINTH STREET

NEW YORK

FROM A LONG SERIES OF SKETCHES OF ANIMALS
BY ROSA BONHEUR
[NUMBER 14]

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1918

NOTE

THE first thirty-eight lots in this catalogue are the property of Edythe H. Blumenstiel, and as can be surmised from the inscriptions on many of the paintings were collected by the well-known art lover, the late Emanuel Blumenstiel. Not content with being a lover of paintings, Mr. Blumenstiel spent much of his time when abroad in the company of artists, with happy results both in gifts and purchases. Particularly interesting are the long series of sketches of animals by Rosa Bonheur which will be of great interest to art students and museums.

The remaining pictures in this catalogue are the property of several private collectors who for various reasons are reducing their collections.

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2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.

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Priced Copy of this Catalogue may be secured for fifty cents for each session of the sale.

THE ANDERSON GALLERIES
INCORPORATED
PARK AVENUE AND FIFTY-NINTH STREET
NEW YORK

TELEPHONE PLAZA 9356 CATALOGUES ON REQUEST

SALES CONDUCTED BY MR. FREDERICK A. CHAPMAN

HAMEL

DUTCH SCHOOL

1. HOME TO THE FOLD E E Jackson Jr

Many good painters exist among the modern Dutch landscapists who are little known in New York. Sober gray day, with crows flying to their nests and the shepherd driving the flock toward the fold. Autumn tints on underbrush. Characteristic peasant, seen from behind, his dog at his heels. Fine tones, excellent drawing.
Boards, glazed. Water color. Signed to right, Hamel, 1906. Height, 21½ inches; width, 30½ inches.

160.

E. BOUDIN

FRENCH SCHOOL

2. STUDY OF CLOUDS

Boudin became famous through his pictures of French seaports, and this sketch in water color and pastel is a study in cloud forms. Very excellent sense of movement.
Boards, glazed. Water color. Signed to left, E. B. Height, 7 inches; width, 10 inches.

16

CAROLUS DURAN

FRENCH SCHOOL

3. THE TOPER

Duran is best known as a distinguished portrait painter and as a teacher of painting who has had famous American pupils, such as Sargent, Beckwith, and others. Here is the portrait of a "character," given in a brilliant, snappy technic. With one arm over a chair-back, outlined against a tavern wall on which jokes have been scrawled, this man sits with the sleepy smile of a toper. Clever, quick, sketchy work, not made for the market. Suggestive of Frans Hals.
Canvas. Oil. Signed to right, Carolus Duran. Height, 34 inches; width, 21 inches.

60—

E. BOUDIN

FRENCH SCHOOL

4. THE WHITE HORSE WASHING-PLACE

Small picture by Boudin of the spring behind the White Horse Tavern at Trouville, where the women did their washing in the primitive fashion of kneeling by the pool. Trouville now would be surprised at such a scene, for it has become an up-to-date fashionable resort. Curious as example of customs that will soon disappear from all parts of France.
Canvas. Oil. Signed to left, E. Boudin. Height, 9 inches; width, 10½ inches.

60.

LÉON Y ESCOSURA

SPANISH SCHOOL

5. GROUP OF ROYALISTS

In preparation for his large picture, "Parliamentarians and Royalists," Escosura, the well-known Spanish painter of military and historical scenes, began this as a sketch. For a sketch it is highly finished, and the quality of the steel of the helmets, leather of the boots, cloth of the jerkins, is well defined.

Panel. Oil. Signed at right, Léon y Escosura. Height, 12 inches; width, 9 inches.

T. H. KAEMMERER

FRENCH SCHOOL

6. ORANGE GIRL

Presentation piece to Emanuel Blumenstiel. A comely orange girl has set down her basket and seated herself to fasten her garter. She turns her head to see that no one is looking. Plump figure, well-painted flesh and hair. Dedication to Mr. Blumenstiel in right-hand upper corner.

Canvas. Oil. Signed to right, above, T. H. Kaemmerer. Height, 10 inches; width, 5½ inches.

E. BOUDIN

FRENCH SCHOOL

7. WAITING FOR THE FISHER FLEET

A group of peasant women about a boat on a shoal beach. One stands apart and strains her eyes to distinguish the sails in the offing. Gray sky, thick toward the horizon. Fine composition and nice tones in group, sky and strand.

Panel, cradled. Oil. Signed to right, E. Boudin. Height, 10 inches; width, 12 inches.

E. BOUDIN

FRENCH SCHOOL

8. STUDY OF CLOUDS

Another example of the care taken by Boudin that his pictures of seaports should be true to nature. Here is a fine study of clouds.

Boards, glazed. Pastel. Signed to right, E. B. Height, 8½ inches; width, 4½ inches.

E. BOUDIN

FRENCH SCHOOL

9. FISHING LUGGERS IN SHORE

Two sketches in one frame, fishing craft waiting for the ebb. Drawings touched with water colors.

Paper, glazed. Drawing. Each signed to right, E. B. Height, 6½ inches; width, 8½ inches.

J. J. HENNER

FRENCH SCHOOL

10. JOAN OF ARC

Small bust profile of a beautiful but determined young woman, such as the Maid of Orleans was. Splendid tones of russet in hair, dark blue in gown. An excellent example of this famous modern painter.

Canvas. Oil. Signed to left above, Henner. Height, 10 inches; width, 8 inches.

J. L. GÉRÔME

FRENCH SCHOOL

G O Zery.

11. THE CARAVAN

Presentation piece to Mr. Blumenstiel from the veteran French painter of the Orient. Dedication in left-hand lower corner of the canvas. The caravan is strung along the desert, headed for an oasis. The sun is well above the horizon, but turned blood-red because of a sandstorm coming on from the west.

200 *Canvas. Oil. Signed to left, J. L. Gérôme. Height, 8 inches; width, 12 inches.*

THÉOPHILE DE BOCK

DUTCH SCHOOL

12. LANDSCAPE SKETCH

Brilliant little pastel of a hill, scattered woods and racing clouds by one of the best modern landscapists of Holland, often associated with the Barbizon painters. Charcoal and colored crayons are used with a masterly hand.

Boards, glazed. Pastel. Signed to right, Bock. Height, 11 inches; width, 17½ inches.

ROSA BONHEUR

FRENCH SCHOOL

13. A DAPPLED BLACK

Rosa Bonheur had a country place near Fontainebleau where she farmed, and kept horses and cattle. This portrait of a horse is well drawn and painted, and worthy of her brush.

Canvas. Oil. Signed above to right, Rosa Bonheur. Height, 12½ inches; width, 16½ inches.

Bought at the Rosa Bonheur sale.

ROSA BONHEUR

FRENCH SCHOOL

Charcoal and pencil, glazed. All signed by artist, and framed.

14. SKETCHES OF ANIMALS

Horses in two ranks (cavalry).
Shoeing the Ox, etc.
Lion and Lioness Asleep.
Lions "couchant" and "regardant."
Horses and Horsemen. [Five pieces.]

[SEE FRONTISPIECE]

15. Bagpiper, Shepherd, Dog and Sheep.
Bull Fight—Spanish Mule-pack (2 pieces).
Hay Wagons and Peasants.
Heads and Hindquarters of Lions.
Driving the Bulls, Spain. [Five pieces.]

16. Lion's Profile.
Rustic Scenes, Cows and Mules.
Studies in Tigers.
Lioness, front view.
Heads of Lions (4 pieces). [Five pieces.]

17. Breton Peasant Riding.
Farm Horses and Cart.
Lion Profile.
Lions at Large (2 pieces).
Lionesses (2 pieces). [Five pieces.]

18. Horses, mares, foals.
Empty and Full Hay Carts, Chickens (3 pieces).
Cavalcades from Horse Fair (2 pieces).
Lions, Lionesses "couchant."
35— Horses in Agriculture (2 pieces). [Five pieces.]

19. Sheep and Goats (2 pieces).
Lion Groups (2 pieces).
Goats (4 pieces).
30— Horses in Quick Walk.
Peasant Compositions. [Five pieces.]

20. Lion Pairs at Rest (2 pieces).
Herd of Bulls. (Presentation to M. Curin.)
Four-Ox Team at Rest.
35— Driving the Bulls.
Women Figures—Horse Fair Sketches. [Five pieces.]

21. Horsemen and Horses.
Ox-team of Six.
Alpine Goats—Horses and Man (2 pieces).
45— Horse Fair—Sketch for Stag Hunt (2 pieces).
Shepherd and Sheep-dog. [Five pieces.]

22. Driving the Bulls.
Controlling the Bull Drive.
Lions (2 pieces).
40— Pigs—Starting Bulls from Hills (2 pieces).
Horses and Bull-fights (2 pieces). [Five pieces.]

23. Sheep Shearers.
Cattle at Rest.
Sheep up a Gorge.
Sheep and Shepherds. (Pen and ink.)
The Lion Tamer. [Five pieces.]
45—

A. DE NEUVILLE

FRENCH SCHOOL

Sketches and Compositions in Pencil and Pen and Ink; all signed.

24. Charlemagne Crowned by Pope; St. Louis; A Combat (3 pieces).
Cardinal Ximenes; A Monk; Queen Elizabeth (3 pieces).
Ladies of 16th Century (2 pieces).
Cavalcade of Nobles.
45— Noble in Armor on Horse; Bowman.
Medieval Figures (2 pieces).
On paper boards, glazed.

J. VEYRASSAT

FRENCH SCHOOL

25. AT THE WATERING PLACE

Veyrassat was noted for his cattle. Thumbnail sketch of men taking horses to drink. Landscape in the vein of Rembrandt etchings. Clever little bit.

15 *Boards, glazed. Pen and ink. Signed to left, J. V. Height, 2½ inches; width, 3½ inches.*

M. RICO

FRENCH-SPANISH

26. VENETIAN FIGURINES

Martin Rico passed most of each summer at Venice painting chiefly in the smaller canals. These little figures of women, a man and five children on a panel; *al Señor Blumenstiel* with his regards. Each little wee face is characteristic.

25 *Panel. Signed to right, M. Rico.*

ÉDOUARD DETAILLE

FRENCH SCHOOL

27. DRAGOON OF THE GUARDS

A private of the Guard Dragoons, with classic helmet, high boots, sword and long musket, stands in profile. Horses and tents to rear. Fine drawing, minute work. Remarkable little print.

Boards, glazed. Etching. Signed to right, Édouard Detaille, 1886.

15 *Height, 7½ inches; width, 5½ inches.*

A. CASANOVA

SPANISH SCHOOL

28. SPANISH PRIEST FIGURES

A page full of character sketches by Casanova y Estorach, dedicated affectionately to Mr. Blumenstiel. Some of the figures have

10 explanatory notes attached; all are humorous, but kindly. Items for oil paintings of Spanish scenes, for which Casanova was celebrated.

Paper, glazed. Signed, A. Casanova y Estorach, Paris, 1896. Height, 14 inches; width, 10 inches.

E. BOUDIN

FRENCH SCHOOL

29. A FRENCH VILLAGE

Open square of a village, with men and women. A village festa. Nice quality and clever handling of *gouache*.

37 00 *Paper, glazed. Water color. Signed to right, E. B. Height, 8½ inches; width, 11 inches.*

CHARLES JACQUES
FRENCH SCHOOL

30. HUT BY THE ROAD

Jacques was a masterly painter of landscape with sheep, often included among the Barbizon artists. Very careful, yet freely drawn, view of a dilapidated hut near tall trees close to the highway.
Paper, glazed. Drawings. Signed to left, Ch. Jacques. Height, 9½ inches; width, 6¼ inches.

THOMAS B. CRAIG, N.A.
AMERICAN SCHOOL

31. A QUIET RETREAT

Nice little cattle piece by a well-known American landscape painter. Three cows have come through the woods to drink from a sylvan rivulet. Good drawing of animals.
Canvas. Oil. Signed to left, Thos. B. Craig, A.N.A. Height, 10 inches; width, 14 inches.

CLAUDE MONET
FRENCH SCHOOL

32. SKY AT SUNDOWN

Monet is the painter who undertook to change the method of painting landscape. He began the new school of pictures in light tones. This is a charming little view off shore, very simple and broadly drawn.
Boards, glazed. Pastel. Signed to right, Claude Monet. Height, 5½ inches; width, 9 inches.

A. CASANOVA Y ESTORACH
[Attributed to]
SPANISH SCHOOL

33. PORTRAIT OF A CARDINAL

This little miniature is in Casanova's style, and like the models he used for his compositions. Full of character and a capital bit of color. Altogether a choice piece, though not signed.
Oil, glazed. Height, 3½ inches; width, 2½ inches.

JEAN GEORGES VIBERT
FRENCH SCHOOL

34. UNE CAUSE CÉLÈBRE

Pierrot and Columbine in the dock before the judge, while the accusing counsel is describing their misdeeds, and Harlequin, as the defending lawyer's assistant, whispers in the old man's ear. Fine variety of expressions on all the faces.
Print on board, glazed. Etching by Vibert after his own painting. Signed to left, J. G. Vibert. Height, 14½ inches; width, 24 inches.

ÉDOUARD DETAILLE

FRENCH SCHOOL

35. PRIVATE OF FRENCH DRAGOONS

The uniform of the mounted rifles used first in Algiers when the American Civil War taught the combination of rifle and cavalry man. Fine brushwork of miniature finish, but very broad in handling. Detaille's best period.

Panel. Oil. Signed to right, É. Detaille, 1875. Height, 6 inches; width, 4½ inches.

MEISSONIER
FRENCH SCHOOL

36. POCKET SKETCH BOOK belonging to Meissonier, the famous painter of genre, and inherited from the widow of the painter by the Countess de Narral. Attestation by the Count, Sept. 20, 1899.

15—

ROSA BONHEUR
FRENCH SCHOOL

37. TWO POCKET SKETCH BOOKS full of sketches by R. B. Also memoranda.

7 00

MRS. ELIZA GREATOREX
BRITISH SCHOOL

38. THE ROGER MORRIS MANSION

An Englishwoman by birth and education, Mrs. Eliza Greatorex passed many years in America. She was noted for her flower pictures. Curious long panel with two wings, making a triptych, the wings closing over the panel. Wings and panel carved above and below, japaned in black and gold, gilded hinges and lion's head handle. Picture of old and historical dwelling, northern part of Manhattan, New York City.

7 00

Panel. Signed to right, E. Greatorex. Height, 13 inches; width, 6 inches.

E. J. DRESSLER
AMERICAN SCHOOL

39. ON THE EDGE OF THE FARM

Landscape with oak grove to left and a barn to the right, before which are tents. Evening effects; well-painted clouds against a pale green veiled sky. Feeling for composition and tonal quality.

Canvas. Oil. Signed to right, E. J. Dressler. Height, 17½ inches; width, 23½ inches.

47 00

From the George N. Taylor Collection.

LUDWIG MUNTHE
NORWEGIAN SCHOOL

H. Schulthess

40. THE MIDNIGHT SUN

As well known in America as in Bavaria, this pupil of Munich masters enjoys a great reputation for his landscapes and marines. The present example is from high latitudes where at certain seasons the sun never sets. Rich tones, but effects of lonely grandeur, not disturbed by the single figure wandering along a snow-touched shore.

110

Panel. Oil. Signed to right, L. Munthe. Height, 22 inches; width, 14 inches.

L. MARCK

DUTCH SCHOOL

41. SHEEP IN STABLE

A farmer's boy is feeding fresh-cut grass to a flock of sheep in a stable. They feed from low-pitched mangers open on all sides. Good effect of light pouring into the dark stable. Excellent drawing and character in sheep and fowl.

Canvas. Oil. Signed to right, L. Marck. Height, 19½ inches; width, 26 inches.

CARL HOLLMAN

SWISS SCHOOL

42. NYMPH SURPRISED BY FAUN

In the style of the Swiss painter Arnold Böcklin, this fellow-countryman depicts ancient myth in a modern guise. The hook-nosed libertine is seizing the golden-haired nymph, but neither is he a satyr nor she a wild thing of the woods. A satirical picture.

Canvas, glazed. Oil. Signed at bottom, Carl Hollman. Height, 16½ inches; width, 10½ inches.

From the Hugo Reisinger Collection.

C. VAN LEEMPUTTEN

BELGIAN SCHOOL

43. THE ON-COMING FLOCK

On the grassy road through the woods the flock of sheep coming home to the fold stop to nibble the short grass, while some stray away into the pasture.

Canvas. Oil. Signed to left, C. Van Leemputten. Height, 25½ inches; width, 31 inches.

ARTHUR KAMPF

GERMAN SCHOOL

44. MASON TOTING MORTAR

Professor Kampf has been President of the Berlin Art Society that gives annual shows with prizes and medals. Broad brushwork. The muscles of the nude torso and right arm are painted with great skill; also the suggestion of the underlying bones of arm and back.

Canvas, glazed. Signed to right, A. Kampf. Height, 35 inches; width, 25 inches.

From the Hugo Reisinger Collection.

FRITZ THAULOW

NORWEGIAN SCHOOL

45. ON THE TRENTINO

A mass of red-tiled roofs surmounting a block of houses that project upon the stream. These colors, the pink clouds in the west, the movement of the wavelets in front make this a notable example. Fritz Thaulow rarely painted any landscape or townscape without including water.

Canvas, glazed. Signed to right, Fritz Thaulow. Height, 22 inches; width, 29 inches.

GUSTAVE DORÉ

FRENCH SCHOOL

46. GAULS IN COMBAT WITH ROMANS

Inspired by Salvator Rosa, the genius of Gustave Doré was pleased to compose a battle between Roman horse and Gauls who defend an entrenchment near some crags. Bold landscape, lowering sky, sombre effect of light and shade. Splendid, rich coloring.
35— *Canvas, glazed. Oil. Height, 21 inches; width, 29 inches.*

GABRIEL MAX

AUSTRIAN SCHOOL

47. HEAD OF YOUNG GIRL

Max is celebrated in Vienna and Munich for pictures of anecdote and history. In Germany his paintings fetch high prices. Here is a comely, fair-haired Gretchen nicely modeled as to features and hair.
55) *Canvas, glazed. Oil. Signed in right upper corner. Height, 13 inches; width, 9½ inches.*

E. L. GARRIDO

SPANISH SCHOOL

48. PORTRAIT OF A LADY

Something of the quality of Alfred Stevens is found in this artist, but he adds a Spanish tang to it. Brilliant, alive treatment. The seated woman breathes and takes interest in what is going on, though completely at rest, her hands crossed on her lap.
70— *Panel. Oil. Signed to right, E. L. Garrido. Height, 13 inches; width, 9 inches.*
From the William M. Chase Collection.

JAN ASSELYN

FLEMISH SCHOOL

49. ITALIAN LANDSCAPE

On a road leading from the stone bridge that straddles a river in the background a bunch of laden mules come forward. They are led by a man in a red coat and plumed hat. Very beautiful tones. Exquisite painting of distant river and hills, with pale blue mountains behind. A morsel for a lover of old paintings.
30— *Canvas, glazed. Oil. Signed with monogram.*
From the Haggin sale.

L. BACKHUYSEN

DUTCH SCHOOL

50. FRESHENING BREEZE

In his simple, straightforward fashion, this old Dutchman paints the ships and boats as they were in his day, and cares little about anything else, such as the water and sky. The latter are painted more or less on a pattern. Good representation of a fresh gale gathering, and its effect on different sails.
40— *Oil. Signed and dated, 1689, on sailboat to right. Height, 16 inches; width, 23½ inches.*

WILLIAM M. CHASE
AMERICAN SCHOOL

51. STILL LIFE, FLOWERS

Chase always loved to paint still life and flowers. This is a rich combination of flowers of a kind not usually seen in flower pieces. They are grouped hastily in a pewter pot, and are seen against a rich green hanging. A picture of real value.

Canvas. Oil. Signed centre below, W. M. Chase. Height, 20 inches; width, 26 inches.

E. BODDINGTON, JR.
BRITISH SCHOOL

52. ON THE BANKS OF THE THAMES

View of the upper and less frequented reaches of the Thames in England, with harvesters resting among the lines of sheaves. Quiet landscape in the vein of Kenny Meadows. Boddington is one of several brothers named Williams, all of them painters. In order to distinguish themselves from the others, H. J. and Edward took the name of Boddington.

Canvas. Oil. Signed to right, E. Boddington, 1855. Height, 9½ inches; width, 18½ inches.

A. BUNNER
AMERICAN SCHOOL

53. AUTUMN HAS COME

The approach of autumn is heralded by the sudden flaming of some maple or birch into red or gold. Here is such a warning caught by A. Bunner near the opening of the Highlands of the Hudson.

Canvas. Oil. Signed to left, A. Bunner. Height, 9 inches; width, 12 inches.

E. BODDINGTON, JR.
BRITISH SCHOOL

54. ON THE RIVER LUDDON

Quiet pastoral scene of river and cattle come to drink, arable land and pasture. A typical English landscape.

Canvas. Signed to left, E. Boddington, Jr., Luddon, 1855. Height, 9½ inches; width, 18½ inches.

JAMES M. HART, N.A.
AMERICAN SCHOOL

55. ELIZABETHTOWNE, ESSEX, N. Y.

Mighty elms and plain wooden houses with white painted fence, alternating with rail. This is a bit of Elizabethtowne, Essex County, N. Y., painted many years ago by the veteran landscapist, James M. Hart.

Canvas. Signed to left, James M. Hart. Height, 13 inches; width, 22½ inches.

ANDREAS MARKÓ

HUNGARIAN SCHOOL

56. MARCHING TO MARKET IN ITALY

Over an ancient stone bridge passes the procession of *contadine* going to the market. A wide and imposing view of heights and plains, lake and mountains, old hill towns and Italian villas, extends beyond them, against which some of their figures show in the stately way like those of antique bas reliefs. The women carrying jars, baskets and wooden kegs on their heads are very striking. The artist must have studied these figures at Rome. Big decorative piece for a school, public building or museum. A son of the Hungarian painter, Karl Markó.

40

Canvas. Oil. Signed to right, And. Markó, 1891. Height, 40 inches; width, 54 inches.

M. G. WYWICZKI

POLISH SCHOOL

57. A NOMAD CHIEF

A Polish admirer of Schreyer has painted in a vein like him. A nomad leader of Mohammedan peasants on a beautiful white Arab leads a packtrain escorted by men with rifles. Turban, embroidered shoes, loose trousers, yagathan and pistols in the broad belt give a Byronic touch. Able drawing of men and horses.

160

Canvas. Signed to left, M. G. Wywiczki. Height, 29½ inches; width, 29½ inches.

BOLTON COIT BROWN

AMERICAN SCHOOL

58. WOODSTOCK HILLS—THE CATSKILLS

A brilliant day with a brisk wind and shadows chasing over near and distant hills. The painter has hit very happily the effect of moving clouds and swaying branches. Done with a broad, sure brush. Mr. Brown is noted for his lithographs as well as paintings.

25

Canvas. Oil. Signed to right, Bolton Brown. Height, 17 inches; width, 24 inches.

BOLTON COIT BROWN

AMERICAN SCHOOL

59. FISHING VILLAGE, MONTEREY, CAL.

A settlement on the dazzling sands of Monterey, California, where Chinamen live who take fish for the San Francisco market. Painting in a very light key, the artist gives vigor to the pale gray buildings with the green painted dories hauled up in the shadow of the shacks raised high on piling. Effects of sunlight through haze. This artist was long Art Director at the Leland Stanford University.

25

Canvas. Oil. Height, 18 inches; width, 28 inches.

BOLTON COIT BROWN

AMERICAN SCHOOL

60. WANING WINTER

One of those moist days when every bit of snow and ice has left the open brooks and pasture lands and lingers only in sheltered nooks. A delicate haze in the air. Drab clouds and drab ploughed land. Distant hills faintly blue. Broadly painted. Mr. Brown has been art instructor at Cornell and Leland Stanford University.

Canvas. Oil. Signed to right, Bolton Coit Brown. Height, 28 inches; width, 36 inches.

BOLTON COIT BROWN

AMERICAN SCHOOL

61. THREE BATHERS

Against the gray surface of a rock, overhung by woods, stand three nymphs of amber skin and brown gold hair, who are sporting in water, knee deep. Modernistic handling in a decorative way, with attention to the masses and outlines rather than details. Soft, sweet color notes. Good proportions in the nude figures.

Canvas. Oil. Signed to left, Bolton Brown. Height, 28 inches; width, 36 inches.

A. TAMBURINI

ITALIAN SCHOOL

62. THE CELLARER'S BEST WINE

The monk in charge of the cellars of the monastery pours out a glass of red wine and looks up as if to say, "This time you will get an eye-opener!" Tamburini is a son of a painter of the same name —one of a family of artists.

Canvas, glazed. Signed to left, A. Tamburini. Height, 16 inches; width, 11½ inches.

J. H. DOLPH, N.A.

AMERICAN SCHOOL

63. SOMEBODY'S PET

The late J. H. Dolph painted anecdotes, landscapes and marine, but won a name for a special gift in depicting dogs and cats. This is a good specimen of his ability to paint fur and give the lifelike, sedate and wise expression of a kitten. Dolph studied at Antwerp under Louis van Kuyck.

Canvas, glazed. Signed to left, J. H. Dolph. Height, 12 inches; width, 9½ inches.

J. H. DOLPH, N.A.

AMERICAN SCHOOL

64. PLAYMATES TWO

Dolph tells a familiar story with a kitten and a puppy. They get on very nicely together while they are young. The painter gives very well the different quality of the cat's skin and the dog's.

Canvas. Signed to left, J. H. Dolph. Height, 16 inches; width, 12½ inches.

WALTER BLACKMAN

AMERICAN SCHOOL

65. IDEAL HEAD

The pretty girl is always at a premium, and magazine covers and illustrations give some idea of her popularity. Here is Walter Blackman's contribution: a brown-haired lass with dark eyebrows and a forehead not too high.

50 *Canvas. Oil. Signed upper right, Walter Blackman. Height, 18 inches; width, 15 inches.*

DAVID JOHNSON, N.A.

AMERICAN SCHOOL

66. INLET OF THE UPPER HUDSON

An oak grove to the right, gray rocks to the left, and the west bank of the Hudson in the background. A composition based on some actual view and painted with the sterling good sense and feeling for landscape of the late Academician.

65 *Canvas. Signed on the back, David Johnson. Height, 13 inches; width, 17 inches.*

JEAN BÉRAUD

FRENCH SCHOOL.

67. CHANGING AT A STATION

Béraud is celebrated for his pictures of Parisian street life, ball scenes, views of fashionable gatherings. This is Alpine travel, with tourists buying Alpine sticks. One of his well-dressed Parisian ladies is being led along by a guide. She is perched on a sure-footed mule. Typical mountain houses, huts and peasants.

90 *Canvas, glazed. Oil. Signed to left, Jean Béraud. Height, 18 inches; width, 15 inches.*

A. TAMBURINI

ITALIAN SCHOOL

68. WHAT HO! GOOD CHEER!

Like Vibert, this Italian painter points good-humored fun at priests and monks. The monastery cook, with a grin on his ample face, shows another monk the fine vegetables and fruit which the begging friar has received during his tour among the faithful. Note the appreciation of the other. Excellent drawing and color.

95 *Canvas, glazed. Oil. Signed upper right, A. Tamburini, Paris, 1899. Height, 12 inches; width, 10½ inches.*

BEAUQUESNE

FRENCH SCHOOL

69. THE OUTPOST

Portraits of *poilus* of the old Franco-Prussian War, painted by one of the best artists in military pictures. The sergeant is giving a sentinel instructions. Observe the fierce interest of both, showing that an engagement is about coming on.

270 *Canvas, glazed. Oil. Signed to left, Beauquesne, 1880. Height, 27 inches; width, 18 inches.*

G. JACQUET
FRENCH SCHOOL

70. THE YOUNG WIDOW

The pensive look and the color of her gown and wrap denote the widow; but her coquettish ruffles and careful attention to the arrangement of her hair can only mean that she is "taking notice." Jacquet was an able draughtsman and very successful in pictures of anecdote in high life.

Canvas, glazed. Oil. Signed to right, G. Jacquet. Height, 18½ inches; width, 15 inches.

J. G. BROWN, N.A.
AMERICAN SCHOOL

71. MAKING HER JEALOUS

The little bootblack who was such a favorite sitter to the late J. G. Brown is teasing his friend, the fox terrier bitch, by caressing a half-grown pup. Laughing, he watches the terrier, to see how long she can stand it. Humorous scene in the best J. G. Brown vein.

Canvas, glazed. Oil. Signed to left, Copyright, J. G. Brown. Height, 28 inches; width, 17 inches.

A. TAMBURINI
ITALIAN SCHOOL

72. "OLD SIMON THE CELLARER"

The monk who attends to the wine is looking at a full glass against the light with a waggish expression. He is going to try it next by the sense of taste. Firm, clever drawing and nice attention to quality and texture of hair, robe, glass, etc.

Canvas, glazed. Oil. Signed upper right, A. Tamburini, Florence. Height, 15 inches; width, 12 inches.

G. JACQUET
FRENCH SCHOOL

73. YOUNG BEAUTY, LOUIS SEIZE

Among his ideal heads of pretty girls, Jacquet included some that recall the court beauties painted by Boucher and others before the French Revolution. This is a young lady of the northern French type, in ball dress severely simple, a couple of fresh roses her only decoration.

Canvas, glazed. Signed to right, G. Jacquet. Height, 18½ inches; width, 15 inches.

J. H. DOLPH, N.A.
AMERICAN SCHOOL

74. BEGINNING THE GAME

Not yet a regular cat-fight, but these five kittens are starting in to learn how to claw and bite for keeps. Dolph had a very difficult task to give each kit a separate, yet natural, movement or attitude, but he has done it well. The overturned ink bottle and the books and pictures suggest a catastrophe.

Canvas, glazed. Oil. Signed to left, J. H. Dolph. Height, 14½ inches; width, 24 inches.

JEAN GEORGES VIBERT

FRENCH SCHOOL

75. A PRINCE OF THE CHURCH

Vibert found so much pleasure in the colors of the robes of prelates of the Roman Church that he became a specialist. His genre pictures in that line are in all the art museums. Observe in this picture of a cardinal the different reds for the different textures of robe, cardinal's hat and shoes. Here we have the haughty, commanding cardinal, such as Richelieu—the feudal prince doubled by the magnate of the Church. A striking, masterly work.

Paper, glazed. Water color. Signed to right, J. G. Vibert. Height, 18 inches; width, 12 inches.

J. H. DOLPH, N.A.

AMERICAN SCHOOL

76. A BUNCH OF LITTLE FOXES

Five fox-terrier puppies are grouped in and about the basket where they sleep. Two are tumbling in play, two are half asleep, one is barking. Nice natural movement, good composition, true quality of painting the fur.

Canvas, glazed. Oil. Signed to left, J. H. Dolph. Height, 18 inches; width, 23½ inches.

P. J. CLAYS

MODERN DUTCH SCHOOL

77. MOONLIGHT ON THE SCHELDT

Dutch luggers at anchor or drifting on the broad waters of the Scheldt. A cloudy sky with a glimpse of the full moon. Sterling work by one of the best of modern painters in the Netherlands. Rich tones and soft outlines. A little masterpiece.

Board, glazed. Water color. Signed to right, P. J. Clays. Height, 13 inches; width, 18 inches.

ALBERT LYNCH

PERUVIAN SCHOOL

78. FANCY FREE

Albert Lynch, a Peruvian by birth, became a Parisian by adoption and received high honors in France. The type he has chosen in this ideal bust is British rather than French. Beautiful pensive expression, fine painting of hair and gown, excellent modeling of features, the work of a master.

Canvas, glazed. Oil. Signed to right, Albert Lynch. Height, 26 inches; width, 22 inches.

J. H. DOLPH, R.A.

AMERICAN SCHOOL

79. KITTENS IN MISCHIEF

Having overturned a wastepaper basket, three kittens are playing in and over the basket while a fourth stalks the others from behind a curtain. Varied attitudes well studied and registered.

Canvas, glazed. Oil. Signed to left, J. H. Dolph. Height, 18 inches; width, 23½ inches.

D. RIDGWAY KNIGHT

AMERICAN SCHOOL

80. A QUESTION BY THE LAKE

Ridgway Knight has made Paris his home for many years and won medals in the Salons. The young French peasant girl strolling among flowers on the edge of the lake is debating in her mind some question of absorbing interest; we are left to guess what it is. Charming tones in head and neck-scarves, flowers and wavelets.

Canvas, glazed. Oil. Signed to right, Ridgway Knight. Height, 32½ inches; width, 25½ inches.

G. HAQUETTE

FRENCH SCHOOL

81. FISHERMEN IN A SQUALL

Haquette is widest known by his "Helping Hand," the little girl in the fisher's boat. Two longshoremen are pulling a heavy boat with sweeps. The stern shows she belongs to Havre. The shock of the squall has thrown the bow oar out of the thole pins and the man is near catching a crab. Big swell of sea, lively motion of rowers; in the back are seagulls hovering.

Canvas, glazed. Oil. Signed to right. G. Haquette. Height, 25 inches; width, 32½ inches.

ALONZO CANO

[Attributed to]

SPANISH SCHOOL

82. PIETÀ—VIRGIN WITH CRUCIFIED CHRIST

This large and important canvas with a moving group of the Virgin Mary holding her martyred son on her lap has been always attributed to the old Spanish painter Alonzo Cano. This attribution is not guaranteed. The painting is fine enough to stand alone.

Canvas. Height, 69 inches; width, 52 inches.

DAVID JOHNSON, N.A.

AMERICAN SCHOOL

83. A BIT OF CENTRAL PARK

One of the wildest bits, left just as it was by the landscape architects of Central Park, Manhattan, is near the old powder house. Here is one of the late David Johnson's thorough and careful studies, with special care given to the spare foliage of autumn.

Canvas, Oils. Signed to right, D. J. in monogram, and dated October, 1868. Height, 14 inches; width, 21 inches.
From the M. C. Gould collection.

E. SERIA

SPANISH SCHOOL

84. ANDALUSIAN GIRL

Half length of young girl having the light hair attributed to the Vandals and the almond eyes attributed to the Moors in Spain. Rich brushwork, good expression of character in the beautiful face. Decorative figure piece.

Canvas, Oils. Signed to right, E. Seria. Height, 28 inches; width, 18 inches.

LÉON DABO
AMERICAN SCHOOL

85. THE DRYAD

In the pale moonlight an undraped figure stands near the edge of a wood; it is the nymph of the oak tree who appears to poets and children when visiting solitary woods. This Dryad is painted as if composed of moonshine. Trees and shrubs are mysterious like the figure. Léon Dabo is widely known for his individual style.

Oil, boards. Signed to left, Léon Dabo with monogram.

LÉON DABO
AMERICAN SCHOOL

86. NIGHT ON THE HUDSON

Nocturne with pale mysterious slender trees and a draped figure of a woman in the foreground. Wide expanse of river, distant beads of light near the farther shore. Apparently a view from the Palisades eastward. The newly risen moon gives a spectral appearance to the landscape. Excellent example of an artist whose work is original and distinguished.

Canvas, Oils. Signed to right, Léon Dabo, with monogram. Height, 30 inches; width, 34 inches.

J. GERSTMANN
BAVARIAN SCHOOL

87. FRAUEN INSEL, CHIEM SEA

View of one of the fine lakes of the Bavarian Tyrol and of an island where the people in times of invasion used to send their women and children. Robust painting of trees and landscape, island and distance of Alps. Quiet yet gay with sunlight and lilac-tinted clouds.

Canvas, oils. Signed to left, J. Gerstmann. Height, 24 inches; width, 30½ inches.

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